

function belongs to educated reason, but educated reason is not in the masses.

633. Dickens as a biolog. Charles Dickens was a biolog. His novels contain very little evidence of the manners and customs of his time, and what they do contain is forced and untrue. He invented characters whose names have become common nouns and adjectives for individual types which are found in all societies at all times (Pecksniff, Micawber, Turveydrop, Uriah Heep, etc.), but which may, at a time, be especially common and produce fine specimens.

634. Early Jewish plays. Ezekiel (an Alexandrian Jew, fl. c. 200 B.C.) is said to have written a play on the exodus from Egypt, with the same motive as the mystery plays, — the edification of the faithful. Herod Atticus (f. c. 180 A.D.), having caused the death of his wife, Regilla, was not satisfied with the expiations in the usual funeral rites. He built, as a monument to her, a theater with a roof.<sup>1</sup> Ezekiel's play on the exodus was presented in Herod's theater. Nicholas of Damascus (b. 74 B.C.) is said

to have written a play on the story of Susanna.<sup>2</sup>

635. Roman *mimus*. The *mimus*, in the Greco-Roman empire, stereotyped its figures for a period, since of course they did not change suddenly or greatly. In the Roman *mimus* the recurring features were the pursuit of legacies, the impotency of men, the stupidity of the clown, blows and other physical violence. The fixed types were: old women as drunkards, sorceresses, go-betweens, peddlers, and panders; men as *scholasticus* (the pedant and learned imbecile), Ardalio (a character introduced by Philistion), the fatuous, fussy old man, and then the Christian, a type which was kept up for several centuries.<sup>3</sup> These

personages, remaining unchanged in character, were put in various assumed positions and conjunctures. The actors had to invent the dialogue and work out the situation. The characters have come down to us as Punch, Harlequin, Pantaloon, etc.<sup>4</sup>

<sup>1</sup> Lucian, *Demonax*, 33.

<sup>2</sup> D'Ancona, *Origins del Teatro in Italia*, I, 15.

<sup>8</sup> Reich, *Der Mimus*, 58, 436, 470, 505.

<sup>4</sup> Magnin, *Origines du Tke&tre Moderns* ^ 321.